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CLEVELAND MUSEUM OF ART

EDITORIAL SUPPORT

The place which a museum of art assumes in the community is frequently judged by the serious attitude which the local press takes toward the museum and its activities.

For this reason it seems justifiable to reprint below five editorials which have appeared during 1919 in three local papers and to express regret that we cannot include with these similar editorials from every other daily and weekly paper published in the city.

MUSIC AND ART

(*The Cleveland Leader*, May 4, 1919)

A few days will bring to an end, for this season, the experiment which The Cleveland Museum of Art has been making in demonstrating the fitness and the advantages of establishing close relations between art and music in such a cultural center. It has been a test full of interest for lovers of both of these beautiful and inspiring forms of expression of the best that human nature knows and feels.

Some conditions, notably the epidemic of influenza which forced the closing of the Museum for several weeks, have been extremely adverse, and the war has constantly interfered with the normal current of American life. Neither art nor music has had a fair chance to demonstrate its full power for good in such a cosmopolitan city as Cleveland, with its much-mixed population and its manifold traditions and habits of normal life.

But enough has been accomplished to prove that music finds a very suitable home in an art museum, and to show that art is enriched and stimulated by good music in one of its shrines. Both appeal to the finest and most exquisite sensibilities and the most poetic aspirations in human nature, and when they are brought together in a noble building, under the most favorable circumstances, each promotes the growth and increases the vitality of the other.

It is not without reason that critics of music often talk and write in terms of color. It is not for nothing that masters of art often use musical phraseology in describing pictures and other creations of art. The two are sister children of civilization, flowering in beauty together, and the more closely they are kept in touch and the more constantly they are interwoven in the life of this community the better each will serve the general welfare.

A SIGNIFICANT EXHIBITION

(*Cleveland Plain Dealer*, May 28, 1919)

In the first annual exhibition of work by Cleveland artists and craftsmen now in progress at the Museum of Art, those who read the signs

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of the times may discern one of the most significant events in which the Cleveland public has ever been invited to share.

That the public delights in the quality and diversity of the objects shown is proved by the attendance, which has run to nearly 8,000 on a Sunday, and by repeated requests for an extension of the duration of the exhibition, which was originally planned for May only. The Museum now announces that the display in its entirety, including paintings, sculpture, and choice handiwork in more than thirty departments, will be continued through June 29.

This means that Cleveland men and women, whose talents are dedicated to the production of beauty, will have another month to send out their message from the white marble treasure-house in Wade Park.

The message is twofold. It is based on the ancient law of supply and demand. The war, by its very horror, has waked the souls of men everywhere to the need of beauty as a relief from such frightful realities. As never before the quest for the ideal in art has been quickened. Paintings, etchings, bronzes, beautiful fabrics, jeweled ornaments, artistic furnishings down to the commonest articles of everyday use, are being sought for with new eagerness. In music, poetry and the drama, the same quickening is felt.

But this same war has taken the lives of hundreds of thousands of artists and skilled craftsmen. Europe, whence America has always drawn her best designers and workmen, has buried most of her creative skill. Here in America, where the new heaven is working most rapidly, we must train our own boys and girls to take the places of those from the ranks of art who laid down their lives because they saw that real beauty was impossible without freedom.

American art museums and art schools are broadening their facilities to meet this new need. The splendid showing made in the present exhibition is only the first chapter of what the story of Cleveland art will be if proper encouragement is given to local talent.

ART DRAWS A MILLION

(The Cleveland News, October 29, 1919)

The Cleveland Museum of Art opened its doors in June, 1916. Last week it reached its first million admissions. In three years and about four and one-half months the turnstiles have recorded the coming of as many people as there are in Cleveland and the suburbs which are just outside of the city limits.

Of course this imposing total has been attained by letting some persons in a great many times and others less frequently. It is certain that the number of separate individuals who have entered the doors of the Museum is only a comparatively small fraction of a million.

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And not all have been Clevelanders or residents of Greater Cleveland. Many have been visitors to the city, some of them from distant parts of the country and from foreign lands.

But the fact that admissions to the Museum have averaged nearly 300,000 a year shows how wide and strong the appeal of the arts has proved. "The arts" not "art," because when one is writing about a museum of art the natural understanding of "art" is too narrow to include music, and music has drawn a good many visitors to the beautiful building in Wade Park.

Lectures have counted heavily, too, in the attendance, but they have been on subjects which are eminently artistic, in a broad sense. They have dealt with painting, sculpture, architecture, music, and kindred themes, all pertaining to the world of art. How they can draw the public is shown by the fact that last Wednesday more than 1,200 admissions were registered in the evening. At least 1,100 must have gone with the expectation and purpose of hearing Henry Turner Bailey, dean of The Cleveland School of Art, talk about "Picturesque Cleveland."

In fact the records made in the lectures hall of the Museum furnish striking evidence of the scope and value of its work. The hundreds of thousands who have found pleasure and instruction in that pretty little auditorium have represented a very wide range of interests, and they have come from all parts of the city, all classes and many nationalities. They have proved that the Museum of Art is a truly popular and most catholic institution. Its service to the people of Cleveland is very wide.

But not yet as wide as it ought to be, or as it assuredly will be when the nature of its work and the variety and quality of its work and its attraction become better understood. The Museum is not yet working up to its full capacity, and when the public attests greatly increased desire for its contributions to the beauty, charm and value of life in Cleveland, means can be found to enlarge its resources and expand its work.

A POPULAR MUSEUM

(The Cleveland Leader, October 12, 1919)

By the end of this month, unless recent records prove deceptive, the total attendance at the Museum of Art will pass the million mark. It has been open about three years.

That means an average of nearly 1,000 visitors a day, seven days in the week, through all seasons, year in and year out. It is enough to prove that the call of the fine arts is heard by a multitude of people in Cleveland and the suburbs of this city. Visitors from more distant places have counted comparatively little in the records at the doors.

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But there will be much bigger figures in the years close at hand. The Museum is affording opportunities for those who love art and understand it, in some measure, to gratify their desire for beauty, but it is also doing a more creative work by teaching the value, the charm and the peace of art to thousands who would otherwise have gone through life unconscious of its rich treasures.

In that manner a wider and ever-expanding patronage is being insured for the future. In that way the Museum is enlarging its sphere of usefulness as it increases its attractions and amplifies its service to those who already know and value its work in the highest realm of civic life and growth.

EDUCATIONAL

(Cleveland Plain Dealer, November 5, 1919)

More than a million people have visited the Cleveland Museum of Art since the opening of its doors in June, 1916. The million mark was passed on a recent Saturday, and the incident is significant. It marks the success of an institution which is contributing generously to the life and spirit of this city, the influence of which is entering into thousands of lives and will be felt long after the present generation of Clevelanders has passed.

It is sometimes forgotten that the Museum of Art is an educational factor of large moment in this community; that there is going on in the classic structure in Wade Park activities whose scope and character entitle them to be numbered among the most constructive instrumentalities the city possesses. How the people of Cleveland are responding to these helpful influences is indicated by the constantly increasing attendance.

As an example of what the Museum is doing for the community, attention is called to a course of free illustrated lectures now being given there. These lectures, beginning in October, are to run through May, affording a means of popular instruction in a variety of subjects interesting to average people and important to their understanding. The local school authorities appreciate the services the Museum is performing through these activities as a part of the educational machinery of the community.

It is well occasionally to have these matters brought to public attention lest some forget an institution which has made a place for itself in Cleveland and is expanding in usefulness as the months pass. These activities merit public support and, it is pleasant to note, are receiving it in generous measure.